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THE DECORATOR AND FURNISHER.

Allow the paste to become thoroughly dry when it will be ready for the first firing, which is of course necessary before applying the gold. Before sending it to the kiln, however, you must lay on a solid coating of gold around the rim and on the base, as on plain surfaces it is generally advisable to put two coatings of gold. For the rim and base use matt gold. Cooley's gold is prepared so that it needs only to be ground with a little turpentine until of a creamy consistency. Keep a separate slab, brush and palette knife for gold, and never clean them because gold is too precious to be wasted and can always be ground up again. Many say that gold should not be touched with a steel palette knife, but I never found it make the slightest difference in the color, and a horn or bone knife is comparatively clumsy to work with. When the gold is sufficiently ground, lay it on with a good sized brush, working always in the same direction, look it over when finished and retouch wherever the china shows through at all. Let the vase stand for about twenty-four hours, it may then be wrapped in cotton-wool and sent away. Should any of the wool adhere it will fire out. If any hairs from the brush or particles of dust are to be seen on any part of the work, they must be carefully removed with a needle-point.

After the first firing the gold may be put over the paste and on the flat leaves. The design should be put in with green and red gold. Let the groundsel be all in red gold, and the grasses in green gold, the effect of this combination will be found charming.

Treat the back of the vase in the same way, using red gold for the raised parts and green gold for the leaves.

The different golds must be kept entirely separate, and brush, knife and slab set apart for each. Be very careful not to let the gold run beyond the outlines, at the same time the raised outline must be thoroughly covered. Be sure to put the gold on thickly enough so that the paste does not show through anywhere; retouch where necessary. Put another coating of matt gold over the rim and base, then, when dry, wrap in cotton-wool as before and have the vase fired for the second time. Two firings should be all-sufficient, but better let the work be fired a third time if the gold looks poor. Amateurs are very apt to get the gold thin in places, but a little experience will rectify this fault.

After the second firing, burnish the gold, but not all to the same amount of brilliancy. Much of the effect depends on judicious management in this respect; indeed, the leaves quite in the background should not be burnished at all; this causes them to retire and keep their proper place. All the red gold in high relief should be brightly burnished, also the high lights on the leaves—this must be done with an agate or bloodstone. For the rim and base use a glass burnisher. During the process of burnishing put on a pair of gloves as the small particles of glass that fly about are very irritating to the skin.

In my next chapter I propose to give suggestions for decorating china in the Royal Worcester style with flat color.

SIGNOR MIGUEL FARGAS Y VILASECA, of S. Martin de Provensals, Barcelona, has introduced a new method of preparing moulded sheets of leather with designs in relief for decorative purposes, upholstery, and the like. In place of stamping the leather as heretofore the sheets of leather, artificial leather, or like material, are placed in a suitable mould and spread thereon one or more sheets of flexible caoutchouc or gum elastic, or the like, of suitable thickness, according to the relief of the design and the quality of the leather. On these are placed planks of wood, and the whole is placed in a suitable frame, and is then submitted to the pressure of a press of a suitable kind.

GRANT ALLEN suggests that the evolution of pottery may be traced to the gourds of various forms used by the primitive savages for containing water. The gourds were probably smeared with wet clay to protect them when held over the camp fire, as is still done by savages, and the durable coating thus produced, outlasting the inner shell, gave the accidental lesson in moulding dishes from natural objects.

A BUFFALO HOME.

By HESTER M. POOLE.

ON Delaware avenue, Buffalo—one of the very finest streets in this country—stands an imposing dwelling which has only lately been finished after an expenditure of several years of careful work. It is the home of Judge Chas. H. Daniels, Chief Justice of the Supreme Court of the State, and his wife, who has had the entire supervision of its construction and decoration.

The large vestibule, paved with small mosaics, is fitted with carved antique oak, ceilings, mouldings and dado, with walls of dull old red. At the right an immense mirror, with paneled closets on either side, is guarded by busts of Hermes and Apollo. The vestibule door of stained glass gives the key-note of the rich, deep coloring of the hall and, in fact, of the entire house.

Through the middle of the main dwelling, which measures 55 x 70 feet, runs the spacious hall, 18 x 55 feet—the leading feature of the house. The chief decorations of this rich and striking hall were designed and finished by Herter Brothers, of New York.

Doors, dado, frieze and chimney-piece, all of cabinet-finished dark oak, furnish an appropriate setting for the walls, which were first tinted cream color and then covered with a transparent crimson glaze. The ceiling is crossed by heavy beams enclosing decorated panels. Underneath the acanthus-patterned carving, in high relief, which to the depth of fifteen inches forms the frieze, stands a yard-deep border of light terra cotta color.

Opposite the entrance a huge chimney-piece, 16 x 18, with doors on either side, recessed from a carved archway and pilasters, repeats the acanthus carving in relief. The chimney-piece of red and yellow Italian marble is surmounted by a semi-circular window of jeweled glass, lighted in the rear by numerous jets of gas, with an effect at once indescribably soft and brilliant. The hearth is of small Pompeian mosaics, and the fittings are of curiously ornamental brasses.

Mignonette green is the prevailing color of the furnishings, and is accentuated in a deep shade in the ground of the Axminster carpet, well covered with small Persian figures. In the finish of the door-hangings of the hall, in fact of the entire floor, the Herters have been especially happy. They are heavy plush, the four-inch borders covered with amber colored appliques and embroideries in high relief. These are made of large intersecting cords showing glints of gold thread, and the same cord crossing the entire surface of the hangings form diamonds about three inches in length. In each is an amber *fleur de lis*.

A long plush-covered divan in the center of the hall is flanked on one side by a sofa, and on the other by a large carved oak cabinet, brought direct from a palace upon the Grand Canal, in Venice. It serves to hold vases of Japanese bronze and cloisonné. There is also a large chest of the same workmanship, and, on one side, velvet hangings covered with yataghans, daggers and curios from the Orient, all richly chased and jeweled, while by the fireplace keeps guard a full set of armor, covered with etchings too fine to be appreciated by the unaided eye.

From the hall three doors on either side lead to as many rooms, each 18 x 26, with the exception of the middle compartment on the left. Here a gracefully hung portiere discloses the grand staircase leading through broad landings, lighted by windows of stained glass to the third story, with a highly decorated center-piece in the ceiling. This hall forms the second important feature of the mansion. The antique oak woodwork, cabinet-finished, has mouldings of walnut and ebony. The light from the stained glass of the door opening upon a *porte-cachee* and from the windows of the various landings, pierces the luminous gloom of the hall so well as to relieve it of all somberness.

Returning to the front entrance we find a reception room at the right in which a light blue-green predominates over other



DESIGN FOR BACK OF WORCESTER VASE, BY EMMA HAYWOOD.

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colors. The self colored walls are painted with small figures in ecru between intersecting circles of dull bronze. The deep frieze consists of raised orna-crusta figures of dogwood blossoms, light reddish bronze on a ground of deeper blue under an ecru-tinted ceiling, decorated in the style of Louis XVI. Furniture covers are of *gen d'arm* blue plush, with window draperies and portieres of the same. The former have heavy network friezes of twisted cord, ecru and blue, with depending tassels; the latter are finished with embroideries in amber, golden brown and tea rose. These colors with wine red appear in the carpet. Among the decorations are modern Gobelin tapestry and handwork from Australia.

Opening from the reception-room is the music-room, furnished with designs and hangings from India. The mantel is of carved French walnut, and this wood, with ebony, is well set off by coverings of rich black India silk shot with arabesques of pale yellow. The walls are a dull golden brown with small stencillings a few shades deeper, while the ceiling is several shades lighter in tone. The hangings of wine colored plush are covered by amber cords similar to those of the hall, with applied border. There are elaborate Indian screens and a teakwood

a small pattern six shades lighter in tone. The floor-rug is a duller hue still. In the center of the elaborately paneled ceiling is set a circular mirror, five feet in diameter, on which is painted a bough of mistletoe. From it hangs the chandelier with thirty burners. One wall is nearly covered with an old Gobelin tapestry opposite to a buffet built into the wall.

Opposite the reception-room and at the left of the entrance is the drawing-room, light and radiant in effect. The woodwork is white and gold, and the mantel, of the style of Louis XVI., is surmounted with a mirror reaching to the ceiling. From frieze to skirting the walls are hung with heavy gold colored silk, brocaded with raised satin flowers. It is fastened at the top with mouldings of white papier-maché, edged with narrow lines of gold; the cove is of dull brown and pink. The window draperies of gold colored brocade with narrow borders, frieze and deep dados of dull shrimp pink, make a striking combination. The chairs and sofa are covered with dull shell pink plush.

The Aubusson carpet, made expressly to fit the room, has a large oval center of dull, delicate blue, over which are scattered detached roses in their natural colors, embroidered by hand. It has an edge of blue, gray and pink. Matching it upon the ceiling an oval painting on canvas, by Torghetti, of Paris, measuring 12 x 18, represents Cupids scattering roses among fleecy clouds, and floating in a sky of tender blue. It is fastened to the ceiling with festoons of flowers in which the artists have simulated those of the carpet underneath.

Among the furnishings are a table of clouded onyx and onyx pedestals bearing tall onyx vases with figures in gilt bronze, six feet high, each with twenty-four candles; a cabinet of beveled glass, and ornaments of Capo-di-Monte, Crown Derby and cloisonné. Over the doorway below a low arch filled with gilt scroll-work, hall shell pink draperies with exquisite embroideries and appliques of old pink, dull blue, wine, brown and gold.

The utility of studying such elegance is not



A PANEL, BY HARRY A. DEANE.

cabinet and various decorative objects from "The Land of the Rising Sun."

In the rear of the music-room one enters the library, a Gothic room. Walls of deep terra cotta yellow, furniture and draperies of deep terra cotta red plush, carpet a still deeper shade, with geometrical figures in dull blue and greenish yellow; the wood, black walnut, a richly carved mantel with a full-sized head of Shakespeare over the center and one of Byron over the surmounting mirror, bookcases five feet in height, running around the room, are the chief features of the library. The only change from terra cotta scale of colors is in the painted glass at the top of the window sashes with narrow openwork panels below, from which hang plush draperies with a deep knotted frieze of large terra cotta and yellow cord.

Across the hall from the library is the dining-room, which, like all the other rooms, measures 18 x 26. The flooring is oak parquetry, the other woodwork, black walnut. Over the wainscoting the wall, painted a Pompeian red, is stenciled with

in servilely copying materials or arrangement. It is in seeing how to combine color so that harmonies and contrasts may give and receive their full values.

A NEW METHOD of decorating pottery consists in the application of coloring matter to the surface of the ware in the form of spray. The coloring matter, either in the liquid or semi-liquid state, or in the form of a dry impalpable powder, is blown upon the surface of the ware either in its soft state, in the "bisque" state, or on the glaze before firing, by means of any spray-producer or atomizer. The ware may be heated before the color is applied. Several colors may be applied simultaneously by means of separate jets. The color is fixed by firing in the usual manner. The coloring matter and the glazing material may be mixed together and applied in the form of spray. This process is the invention of Miss Laura A. Fry, Camp Denison, O.